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object, supposed to contain the spiritual power, being thrust through an assistant, who is supposed to be killed thereby, but brought to life again through the dance, as a proof of the efficacy of the ceremonies. In the sun-dance, a rite of propitiation, the partakers undergo self-torture at sunset, the eyes of the devotee being fixed on the descending luminary, taken to be a living deity. Scalps, used in the scalp-dance, are buried after being several times painted. We remark also his account of the virgin's lodge, where a girl accused of unchastity defends her innocence by an ordeal and various oaths. The account creates a strong desire for fuller information, and a complete investigation of the lore of the tribe.

QUAINAIELTS. — Of this Salish tribe, numbering about four hundred individuals, an account is given by C. Willoughby in the Smithsonian Report above mentioned. The chief deity of this people is said to be the Soccali Tyee bird, who lives in a mountain, and seems to answer to the Raven of the Haida. A very interesting tale is given, describing the various trials to which a suitor, who wished to get for his wife the daughter of this bird, was subjected, and how he succeeded ("Tale of the Soccali Tyee Bird," p. 279). The writer, not an expert and not understanding the language, has a mistaken contempt for the intelligence and religious beliefs of these Indians; but his remarks serve to show the fresh treasures of mythology still to be gathered in the domain of the United States. We remark here that a paper on the Ray Collection by Prof. O. T. Mason, in the same report, contains a myth of creation and sun-stealing of the Ubie Indians of Round Valley Reservation (p. 221).

WABANAKI. — The Transactions of the Royal Society of Canada, Section II., 1888, pp. 41-46, contains notes on "Some Indoor and Outdoor Games of the Wabanaki Indians," by Mrs. W. W. Brown, of Calais, Maine.

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## BIBLIOGRAPHICAL NOTES.

### BOOKS.

[Books relating to folk-lore or mythology will receive notice, provided that a copy be sent to the editors of this Journal. Such copy may be addressed to the care of the publishers directly, or to the General Editor.]

A GROUP OF EASTERN ROMANCES AND STORIES FROM THE PERSIAN, TAMIL, AND URDU. With introduction, notes, and appendix. By W. A. CLOUSTON. Privately printed. [Glasgow.] 1889. 8vo, pp. xl, 586.

We have already had occasion to speak in this Journal of Mr. Clouston's interesting and valuable contributions to the science of comparative storiology. Those dealing with Oriental stories, such as the "Bakhtyar Nama" and the "Book of Sindibad," have been especially useful to those engaged in tracking popular fictions to their Eastern home. The volume

before us is of more general interest, and while not devoid of scientific value, will prove agreeable reading to those who have not lost their fondness for the marvellous. The book contains thirteen stories, eleven of them from the Persian work, "*Mahbûb-ul-Kalûb*," translated and published at Bombay in 1871 by Mr. E. Rehatsek. Of the two others, one, "*The King and his Four Ministers*," now appears for the first time in English, being translated from the Tamil; the other, "*The Rose of Bakawali*," was originally written in Persian in 1712, and translated into Urdu at the beginning of the present century. Mr. Clouston has used for his version the French abridgment of Garcin de Tassy and the English translation by Manuel published at Calcutta in 1859.

The collection, as the editor says, comprises fairly representative Eastern tales; some of them are of common life, and have nothing in them of the supernatural, while in others may be found all the machinery of typical Asiatic fictions: gorgeous palaces constructed of priceless gems; wealth galore; enchantments; magical transformations; fairies and jinn, good and evil. Mr. Clouston has given all needed information about the sources of the stories in the introduction, and has elucidated many obscure references in his copious foot-notes. The comparative references and variants are reserved for an extensive appendix.

A few additional references which have escaped the editor may be mentioned here: one of them is of general literary interest.

A certain number of Boccaccio's novels are of undoubted Oriental origin, although it is impossible to specify the exact literary sources he used. Most likely he drew only upon oral tradition. This view is confirmed by the story of Mitridanes and Natan (Dec. x. 3), evidently of Oriental origin, but for which no source could be found. As early as 1818, Dr. F. W. V. Schmidt, in his "*Beiträge zur Geschichte der romantischen Poesie*," called attention to the resemblance between Boccaccio's novel and the "*Arabic story of Hatem*." In Mr. Clouston's work, a Persian version of this story occurs as an episode in the "*History of Nassar*," where it is entitled, "*Story of Hatim Taï and the Benevolent Lady*." In this story Hatim travels in disguise to China to see a lady said to be more liberal than himself. She tells him she is envious of Hatim's fame, and asks him to kill him. Hatim answered: "I am myself Hatim, and my head is at your disposal," and drawing his sword he laid it before the lady. She was touched by his nobleness and married him. Boccaccio took from this story only the idea of the rivalry of two generous persons, and the desire of one to kill the other. This idea he wove into a story of great power, and full of the noblest feeling.

The third story, "*The King and his Four Ministers*," is interesting as containing the famous story of the "*Lost Camel*." The story in general is represented in Western popular tales by Grimm's "*Faithful John*." The story is treated by Benfey in the introduction to his translation of the "*Pantschatantra*" (vol. i. p. 417).

The following story, "*The Rose of Bakawali*," contains the fable of the Brahman and the Lion, which has an interesting parallel in Italy (see Crane's "*Italian Popular Tales*," pp. 150, 354).

Of the nine Persian stories which complete the volume, the first, "The Three Deceitful Women," is one of the most popular in the whole range of Oriental tales, and has numberless parallels in the West. Additional references to those given by Mr. Clouston may be found in an article by F. Liebrecht in the "Germania," xxi. 385, republished in "Zur Volkskunde," p. 124.

Mr. Clouston's interesting volume is privately printed, and the few remaining copies may be had of W. Hodge & Co., 26 Bothwell Street, Glasgow. Three hundred copies were published at ten shillings and sixpence, and fifty numbered copies on large paper, at one guinea.

T. F. C.

CANTI POPOLARI DEL PIEMONTE, pubblicati da CONSTANTINO NIGRA.  
Turin: E. Loescher. 1888. 8vo, pp. xl, 596.

CANTI E RACCONTI DEL POPOLO ITALIANO, pubblicati per cura di D. COMPARETTI ed A. D' ANCONA. Vol. viii. CANTI POPOLARI DELLA MONTAGNA LUCCHESA, raccolti e annotati da GIOVANNI GIANNINI. Turin: E. Loescher. 1889. 8vo, pp. lii, 334.

In no country has greater care been bestowed of late years upon the preservation of popular literature than in Italy. The vast collections of Dr. Giuseppe Pitrè, of Palermo, and the "Canti e Racconti del Popolo Italiano," edited by Comparetti and D' Ancona, are models of scientific research. From an early date, the remarkable lyrical poetry of the people was a favorite subject of study at home and abroad, and the Italian *rispetti* (*strambotti*) and *stornelli* (incorrectly termed *ritornelli* by some foreign collectors) are well known from German and English translations. These two classes of popular poetry are purely lyrical, and for a long time it seemed that Italy had nothing to place by the side of the ballads of other countries. In 1855, however, the collection of Marcoaldi ("Canti popolari inediti umbri, liguri, picini, piemontesi, latini," Genoa) revealed the presence of a considerable number of interesting ballads in the north of Italy. Since that time, ballads have been found sporadically in the centre and south of the country, but they are evidently indigenous only in Upper Italy, and have spread thence to the rest of the kingdom. The many interesting problems suggested by this fact were first discussed by C. Nigra, the accomplished Italian diplomat, for many years ambassador to England, in the "Romania" for 1876. This remarkable article was intended as an introduction to a collection of Piedmontese ballads, which had already been partly published in the "Rivista Contemporanea" (Turin, 1858-63). This periodical was practically inaccessible to scholars outside of Italy, and the separate and complete edition of Nigra's collection has been anxiously awaited for over twenty-five years. It has appeared at last in a worthy typographical form, and, it may be said at once, has more than fulfilled the high expectations formed of it.

The introduction is, with slight changes, the same that appeared in the "Romania" thirteen years ago, and is too well known to be discussed in detail now. The results of Nigra's researches may, however, be briefly